

VARIED DRAMATIC OFFERINGS IN LOCAL PLAYHOUSES

which has left elsewhere a notable record in the field of burlesque.

The olio has been made a special feature, and is said to be one of the strongest ever seen at the Lyceum. "On the Yu-Con," the burlesque, is a production of more than ordinary pretension, mounted and staged with careful attention to detail. It depicts the trip of a stranded company to the Klondike, with the starting point at Seattle, Wash., introducing realistic glimpses of the snow-fields of Dawson City, the gold mines, the Frozen Dog saloon, and the Eldorado Opera House. It is replete with lively musical numbers, and introduces quaint characters of the Klondike.

A Notable Stock Company.

Bertha Galland and Capable Support to Appear in Classics.

Manager Luckett of the Columbia Theater announces that a spring and summer season of stock productions will be inaugurated at his theater early in May. The company will be headed by Bertha Galland, formerly leading woman with James K. Hackett, and last year playing the principal role in Daniel Frohman's production of "Notre Dame." The company's repertoire will include standard and classic plays. After "The Pride of Jennico," as an opening bill, the repertoire will consist exclusively of such plays as "Macbeth," "Romeo and Juliet," "The School for Scandal," and "Twelfth Night." With the exception of Miss Galland no other engagements for the company have been made, but the support is expected to be fully adequate to the demands of such a project.

Spring Opera at Chase's.

Mr. Chase and his New York representatives are busy with preparations for the spring and summer season of comic and grand opera, which will commence at Chase's April 20. Negotiations for operas and the engagement of artists insure the most artistic and successful presentations that have ever been given in this city, to say the least, and the careful and extensive productions at Chase's last summer will be excelled in every way. Scenery, costumes, and "plant" of fully twelve modern operas have been either bought outright or leased, so that there will be no possibility of interference, and each presentation will rival the original production of the operas. "The Serenade," so long the principal success in the repertoire of the Bostonians, will be the first to open the season, and Mrs. Jessie Bartlett Davis has been placed under contract to sing the same role in the Chase presentation which she gave with the Barnabee-MacDonald organization. Mr. Chase is now endeavoring to secure the engagement of George Frothingham. Other prominent operatic artists that have been placed under contract for the Chase season are Agnes Paul, Eleanor Gisti, Clara Lane, J. K. Murray, William Broderick, Hubert Wilkie, Laura Denio, Laura Millard, Bessie Fairbairn, Hattie Arnold, Hattie Belle Ladd, Harry Brown, Villa Knox, Charles Allison, Ben Lodge, Laura Clement, Frank Wooley, Edna Thornton, William Schuster, E. Hoyt Albertson, William Riley Hatch, Phil Branson, William Corliss, Walter Lawrence, Olive Thorne, Bonnie Goodall, Frank Deshon, and Bowman Rawlston.

Some of the operas which will be played, each with a special cast of singers that were identified with the original productions or who have since attained fame in their principal roles, are "The Serenade," "The Fencing Master," "Rob Roy," "The Wedding Day," "The Jolly Musketier," "The Highwayman,"

"Princess Bonnie," "The Little Tycoon," "The Wizard of the Nile," "The Idol's Eye," "Fra Diavolo," "Cavalleria," and "Pinafore."

Mary Mannering's Engagement.

The policy of Manager Frank McKee is well illustrated in the case of Mary Mannering this season. At the close of the two months' run of Clyde Fitch's comedy, "The Stubbness of Geraldine," at the Garrick Theater in New York, the houses were as large as in the first week of the engagement, and but for existing contracts the stay on Broadway could have been prolonged with profit throughout the season. These might have been canceled, but Mr. McKee is fixed in his determination to present Miss Mannering in a new play each season in the leading cities of the country, and the result was the unusual one of the interruption of a New York success at the height of its popularity. Miss Mannering is said to have a role well adapted to her charming personality and talent in the new comedy which comes to the National Theater next week.



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A Play by a Washingtonian.

It was last week announced by her managers what would be Adelaide Thurston's new play for next year. It appears that the lucky dramatist is a Washington writer, Paul Wilstach, who has for some years been attending to Richard Mansfield's literary work. The title of the new play is "Polly Primrose," and it tells a story of a Confederate family in Georgetown in the year 1863. There are no uniforms, no military titles, and none of the noise of war in "Polly Primrose." It is described as a pretty story of Southern society of the period, a comedy with a strong dramatic backbone. Miss Thurston is so well pleased with her new play that her managers will make it the vehicle for

New National Theater
TUESDAY AFTERNOON,
March 10, 1903,
at 4:15 o'clock Sharp.

Washington Symphony Orchestra
Reginald De Koven, Conductor

Soloist will be announced in a few days. Owing to the serious illness of her husband, Mrs. Bloomfield-Zeiler has been obliged to cancel her engagement for this concert.

Reserved Seats,
\$2.00, \$1.50, \$1.00 and 75c.

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Matinee Saturday at 2 o'clock.

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MANSFIELD

IN SHAKESPEARE'S TRAGEDY

JULIUS CAESAR

CARRIAGES may be ordered for 11 o'clock.

PRICES for Mr. Mansfield's appearances, 50 cents to \$2.00.

NEXT WEEK—SEATS THURSDAY.

MARY

MANNERING

IN CLYDE FITCH'S COMEDY,
THE STUBBORNNESS OF GERALDINE.

her introduction into New York as a star. Work on the production has already begun and the play will be presented early September next.

Willard Holcomb's New Sketch.

Willard Holcomb, who, through the number and uniform success of his sketches is fast gaining the title of "The



RICHARD MANSFIELD, THE STUDENT.

Clyde Fitch of vaudeville," has provided the well-known comedy team, Gardner and Madden, with a new vehicle, which they will present for the first time in New York at Hurler & Seamon's tonight. The sketch is entitled "Actions Speak Louder Than Words," which adage it essays to prove in twenty minutes of comedy, the pantomime being even more important than the dialogue. This requires the assistance of a third person, who plays "a silent servant." The author has secured the services of a new pantomime player, who is said to have scored a phenomenal hit in the out-of-town presentations of the sketch.

Burton Holmes Lectures at the Columbia.

The Burton Holmes lectures, which have grown rapidly in popular favor in this city since the first appearance of this talented successor of John L. Stoddard, will begin a course of lectures

here next Tuesday afternoon at the Columbia. Mr. Holmes spent last summer in Europe, and the present series is the direct result of these European wanderings. The subjects of the five lectures to be given here are "Portugal, the Land of Loveliness," "Denmark: Through Hamlet's Country in a Motor Car," "Sweden: The Capital, the Country, and the Canals," "Norway I: The Great Fjords," and "Norway II: The Land of the Midnight Sun," the entire series bearing the comprehensive title, "From Gibraltar to the North Cape."

These lectures are to be given in the above order, and, as heretofore, will be magnificently illustrated with colored stereopticon views, moving colored panoramas (a novel feature in colored illustrations), and an unusually fine collection of motion pictures, all of which are from negatives made by Mr. Holmes and his assistant, Oscar Bennett Depue, last summer. In the cities of the West, from Chicago to the Pacific Coast, this series has proven the most successful, artistically and financially, of any yet given by Mr. Holmes.

The Washington series will be given on five successive Tuesday afternoons at 4:15 o'clock at the Columbia Theater.

A Bride in Costume Only.

By LULU GLASER.

A young girl wrote me the other day and asked if being a bride on the stage seemed anything like being a real bride. I don't exactly see why I, whose experience with orange blossoms has been confined exclusively to the second act of "Dolly Varden," should be consulted on this important subject, particularly when there are so many other women who have played the role of the blushing bride so frequently, both on the stage and off, that it must be hard for them to remember just which is acting and which is the real thing.

Not having walked modestly to the altar even once without the chief decorations of the scene being a row of footlights, I cannot analyze the feelings of one who wears the thin gauze veil that is symbolical of the fetters of matrimony without the accompaniment of this row of incandescents.

But when one is assured that the donning of the bridal veil and the pure white garments that go with the part when played in private life are the happiest moments of a young girl's life, my arithmetic tells me that to wear them

six nights a week and every Saturday afternoon—to say nothing of an occasional holiday—must be seven or eight times nicer. To gain all the illusions of matrimony, the poetic side without the grim reality, is surely an advantage that a stage bride possesses that is denied the bride of private life. Then, again, there are so many brides who dress the part in a traveling gown or "any old thing" that comes handy, that there is a great comfort for me in the fact that my "Dolly Varden" bridal dress cost \$1,000, even if, after all, it isn't the "real thing."

Coming to Chase's.

The Countess Olga von Hatzfeldt heading the Wayburn Jockey Club ensemble of sixteen singing and dancing girls, the flower of New York's fairest stage products, will be the extraordinary attraction with which next week, March 9, Chase's will follow up the promising offering of the current week. The ensemble is said to be a fascinating and elaborate commingling of comic opera and ballet spectacle. George Felix and Lydia Barry will renew their favor in this city with their new sketch, "The Doings of Johnny Jones." The Three Sisters Macarte, high-wire serpentine dancers, will present a novelty in the way of aerial balancing. Louis Simon and Grace Gardiner, with their company, will offer a comedy, entitled "The

New Coachman." Charles Wayne, who was here with "The Defender," will contribute a monologue. Will F. Denny, John Le Clair, and the vitagraph motion pictures will form the remainder of the program.

"Hearts Adrift."

Local theatrical interest in all tastes seem keenly interested in the forthcoming engagement here of "Hearts Adrift" at the Academy, week of March 9. Reports of the production from other cities where it has been presented place it in the very front rank of sensational successes. The cast is a strong one, and all of its seven scenes are new. The third act has a mid-air realism—an airship shown in wild flight among the clouds in the teeth of a brilliant electric storm—that is said to surpass in thrilling spectacular interest anything heretofore attempted on the stage of the Academy.

Tim Murphy has decided to extend his tour this spring much later than usual. A flattering offer was made to him to play west to California and in San Francisco to play a month's season in his three great successes, "A Capitol Comedy," "Old Innocence," and "The Carpenters." He has, however, decided to make the Pacific Coast tour the basis of next season's route, and will then be seen in San Francisco for the first time in nearly nine years. This spring Mr. Murphy's engagements will take him through the larger Louisiana and Texas cities, then north via Kansas City, St. Louis, Omaha, St. Paul, and Minneapolis. He will come East leisurely, appearing in the larger cities. For this spring

tour, Mr. Murphy will be seen exclusively in "The Carpenters," by Frank Pixley, author of "The Burgomaster," "King Dodo," etc., and Opie Reed, the novelist. Dorothy Sherrod will accompany the popular comedian on his tour. Mr. Murphy is at present rehearsing "The Carpenters" at the Columbia Theater.

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"TWO SONS OF HAM."
The Favorite Colored Comedians of America

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Mildred Howard DeGray
The Beautiful Barefoot Dancer.

JESSIE BARNES,
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OF Feminine Loveliness. This Much-talked-of
Bunch of Burlesquers, and We have
You All Guessing as to How

We Can Afford to Do It at the Prices!
"THE WONDER OF THE TOWN," IS WHAT
they say about the show at THE EMPIRE, more
for your money there than any other place in
Washington. Just think of it! 10 LEADING
LADIES, all corks and beauty, who know their
business, and that dazzling bunch in the
CHORUS to the number of 20. No wonder we
are doing the business. We deserve to. Was
there ever such a peachy crowd on a burlesque
stage in Washington? We guess not. Here's
some of them:

VERA KING, a midsummer night's dream.
FLO JANSSEN, full of ginger.
JESSIE BARNES, a new one you'll like.
MILDRED HOWARD DE GRAY, another new
one of the peach class.
LIDA DEXTER, the queen of burlesque.
AGGIE BEHLER, a spark, or rather a whole
flame of magnetism.
RUTH WILEY, a real devilish girl.
DORA PHILIPS, still another new soubrette.
Then, there's a bunch of new comedians for
this coming week, and that beauty chorus will
also be on hand, and you'll see some new
ones, too, all stunner, and singing all the latest
new songs, and helping things along in the
new, merry burlesque.

'A Midnight Social.'

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